R E P O R T R E S U M E S

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AUDIO-LINGUAL TECHNIQUES FOR TEACHING FOREIGN LANGUAGES, FRENCH.

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A SERIES OF FILMS HAVE BEEN PRODUCED ON AUDIOLINGUAL TECHNIQUES FOR TEACHING FOREIGN LANGUAGE. THIS MANUAL, WHICH DISCUSSES THE FILM ON FRENCH, HAS BEEN DESIGNED TO PROVOKE DISCUSSION, INTERPRETATION, CRITICISM, AND PROVIDE A FULL UNDERSTANDING OF THE TECHNIQUES PORTRAYED ON THE SCREEN AND OF THE LEARNING PROCESS AS A WHOLE. THE ORGANIZATION OF THE FILM'S THREE PARTS IS DISCUSSED. PART 1 PRESENTS A 45-MINUTE CLASS PERIOD WHICH HAS BEEN CONDENSED INTO APPROXIMATELY 30 MINUTES. ITS OBJECT IS TO SHOW A VARIETY OF TECHNIQUES WHICH CAN BE USED IN AN AUDIOLINGUAL COURSE AND THE TRANSITION FROM ONE TECHNIQUE TO ANOTHER. PART 2 (A 15-MINUTE FILM) IS DEVOTED TO THE SPECIAL PROBLEM OF THE FIRST DAY OF CLASS IN A BEGINNING COURSE. PART 3 IS DESIGNED TO SHOW INDIVIDUAL TEACHING TECHNIQUES. IT IS SUGGESTED THAT EACH TECHNIQUE BE VIEWED AND DISCUSSED SEVERAL TIMES BEFORE PROCEEDING TO THE NEXT. (JC)

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AUDIO-LINGUAL TECHNIQUES

FOR TEACHING

FOREIGN LANGUAGES

FRENCH

A series of films produced by Yale University
pursuant to a contract with the
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Project Director.

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INTRODUCTION

This film is divided into three parts:

Part I is designed as a basis for the discussion of a class period plan. It presents a full 45 minute class period during the eighth month of instruction, which has been condensed into approximately 30 minutes. Its object is to show a variety of techniques that can be used in an audio-lingual course and the transition from one technique to another. In order to demonstrate a wide range of techniques more were included in the class period filmed than would be advisable in a normal class period.

Part II is devoted to the special problem of the first day of class in a beginning course. The regular 45 minute class was condensed into a 15 minute film by eliminating repetition of the same technique. For example, the distribution of name cards and the drilling on names, which actually took about 20 minutes, was cut down to only one or two minutes.

Part III -While Part I is designed to show continuity within a class period, the object of Part III is the study of individual techniques. Each technique selected for study is presented in isolation. There is not necessarily any relation between the successive sections of Part III; the order in which they are presented is purely arbitrary. Part III is designed to be shown section by section, so that the viewing of each section may be followed by discussion. It is suggested that each technique be viewed and discussed several times before proceeding to the next.

The teaching of modern foreign languages in American schools and colleges has changed dramatically in a number of ways in the past few years, both in regard to what takes place in the language classroom and in the use of electronic aids in the language laboratory. This film deals with the first of these: the interaction between teacher and pupil in the classroom. Despite the great value of all the new devices, this interaction is crucial in the learning process. The purpose of this film is to familiarize teachers with recently developed techniques of instruction by which the students learn to speak the language rather than merely to speak about it.

The use of motion pictures for this purpose has obvious advantages, but the film cannot be expected to tell the story all by itself. This manual is an indispensable aid designed to provoke discussion, interpretation, criticism, and, ultimately, to provide a full understanding of the techniques portrayed on the screen and of the learning process as a whole.

Some background notes on the film and how it was made may be helpful. Essentially it is an attempt to record actual class sessions as realistically as possible, showing not only effective use of the techniques but errors and pitfalls as well. Thus the presentations should be viewed, not as perfect examples but as types of activity which the teacher must manage with skill and understanding.

No rehearsals were held. The classes were simply brought to the studio, which had been set up to resemble a classroom and in which the motion picture equipment, operators, and directors had been well concealed. There the teachers were asked to conduct the classes just as they would in their own classrooms. In order that the material might be covered fully, a general outline for the lesson was agreed upon in advance with the teachers, but, aside from bearing this in mind, they were free to conduct the sessions in their own way.

Any new material presented during the classes was especially written for the film in order to assure that the students were completely unfamiliar with it.

Every effort was made to preserve the naturalness and integrity of the class and to make the students forget they were being filmed. On arrival at the studio, the classes were given warm-up sessions to familiarize them with the new surroundings. This helped them to become involved in the lesson and proceed naturally when the filming began. Since most of the classes were not taught by their regular teachers, the warm-up sessions also permitted the pupils and the new instructor to become acquainted with each other.

The studio setting provided a number of advantages. It was designed primarily as a laboratory for sociological studies in which groups of people could be observed, photographed, and recorded without being conscious of the observers, cameras, and tape recorders. Ports enable three cameras to operate simultaneously from different angles, and lights and microphones are built into the ceiling. As a result a phenomenon well known to sociologists occurred during the filming sessions. The students quickly became interested in the problem at hand, the language lesson, and seemed entirely unaware of the filming and of the language consultants watching them from the other side of one-way windows.

It was not our aim to present a perfect, well-prepared demonstration of an ideal class consisting only of "A" students and a faultless teacher, but rather a sampling of normal classes in real situations together with the problems which arise in such situations. The usual program of the class period was interrupted only when it was necessary, for example, to reload a camera. When retakes were needed, as for example when excessive coughing obscured a point to be covered, instead of simply rephotographing a few seconds or minutes of action as would be done in an ordinary motion picture, rather lengthy sections were done over so that the pupils could become reabsorbed in the natural flow of the class.

Inevitably, a considerable amount of editing of the film was necessary. This was not done for artistic reasons nor to make the performance of the teachers and pupils appear better than it actually was. On the contrary, the editing was guided by the same principles of realism which governed the filming. Some editing consisted of selecting camera angles which most clearly showed the class activity. Since the cost of producing a fifty-minute film for each class session would have been prohibitive some shortening of sequences was re-

quired. Therefore, Part I was condensed into approximately thirty minutes and Part II into approximately fifteen by eliminating the repetition of phrases and techniques already shown and the continuation, development, and amplification of techniques which added little to the teaching value of the film.

It should not be supposed that the ways in which particular problems are solved in the classes shown are necessarily the best or the only ways. Used with the film, the purpose of this booklet is to point out problems and provoke consideration of other possible ways of solving them. Hence the film should not be expected to tell its story in a single, continuous showing. It should be viewed several times with frequent interruptions for analysis and discussion.

Comments, criticisms and suggestions for improving the discussion in this booklet will be most welcomed.

Audio-Lingual Techniques for Teaching Foreign Languages*

FRENCH - Part I

1. WARM-UP

To provide an immediate transition to the foreign atmosphere, the class begins with a brief warm-up session.

This prepares the students mentally and emotionally for the use of the new language. These first 3 to 5 minutes serve to loosen tongues and set the tone for the entire class period. The class begins without English and without delay, and the rapid pace established in the beginning is maintained as the students are carefully guided through more demanding exercises.

Familiar material is used to give the class confidence.

The teacher uses questions and drills on material over which the students have complete control. Note that much of this questioning is between teacher and individual. Very few choral repetitions or answers are called for during this period although the teacher often repeats an answer for the sake of reinforcement.

Thanks to careful planning the teacher is able to use a variety of techniques, moving smoothly from one to another.

The necessity for detailed and well-organized lesson plans cannot be overemphasized. Before embarking on a new unit of work, the teacher studies the unit in its entirety, breaking it down into weekly segments and finally daily lesson plans. Each class period is so planned that the teacher can move the class easily and logically from one exercise to the next with confidence and facility. Her objectives should be clear to both herself and the students. The progression of exercises should be varied enough to retain student interest yet closely enough related to one another to provide systematic reinforcement.

*In the following pages the sections underlined represent the running commentary of the film.

Note that even in this brief warm-up period the teacher is using a variety of techniques: simple questions and answers, directed dialogue, chain practice.

The teacher elicits desired responses by cueing the students in several ways -- with a hand gesture, a nod, a shake of the head, or rejoinders with a word or phrase.

2. REVIEW OF BASIC DIALOGUE

The students recall and reinforce what they have learned in previous lessons.

Here the teacher is reviewing Part I of a dialogue already learned. There is a danger that such repetition may become purely mechanical and that the students may not be aware of the meaning of what they are saying. The teacher should be prepared to remedy this. The hand motions shown here are one effort by this teacher to recall and reinforce meaning. The teacher may have to stop the repetition and caution students to think of what they are saying and to recite with proper expression. Proceeding to more individual work with directed dialogue or dialogue adaptation will also force them to think.

Choral performance is used to provide maximum opportunity for practice, while at the same time building confidence in the individual student.

The teacher moves about the classroom and listens to individuals in order to correct mistakes before they become habits.

Now the class takes one part and the teacher takes the other.

Teacher and class exchange parts.

The teacher leads the class from choral to individual performance.

Note that the teacher has picked out only the last error of pronunciation, in the word, zut. Although there are other errors she has been careful not to interrupt the dialogue in order that the students may not become self-conscious and tongue-tied. You will note as the lesson continues, she isolates the u sound again for more careful drill.

In a regular class period more drill may be introduced as it is needed.

The exercise ends with a conversation which is almost life-like.

3. PRESENTING NEW LINES OF DIALOGUE

The meaning of the new dialogue lines may be established through a number of different techniques such as paraphrase, gesture, intonation, the use of visual props, and English.

The individual teacher should adopt the technique of presentation (or combination of techniques) best suited to her own situation. Here the teacher has drawn stick figures on the blackboard and moves in front of each one to indicate the speaker. She uses exaggerated hand motions which she will use again as she presents the French dialogue to recall meaning. Gestures and facial expressions may be used later to cue responses. Others may wish to use puppets, more detailed wall charts, magazine pictures, commercial flash cards or portable objects, depending upon the text. Whichever method is employed it is imperative that meaning be clearly established so that the students will be able to use the words and expressions in other contexts.

Only a small amount of new material is presented each day, no more than 3 or 4 lines, but these few lines are thoroughly drilled and practiced.

Line 1 is repeated several times by the teacher as she walks around the class making sure that all students have a chance to hear clearly. The students should be trained to listen. It is important that the students watch the teacher's face as she pronounces the words.

The lines are broken up and drilled in partials. Note that long utterances are sometimes drilled from the end as well as from the beginning. This technique was developed as a means of maintaining the intonation pattern of the sentence when it is broken up into partials. This is very difficult to achieve whether the build-up starts at the beginning or the end of the sentence. However, backward

build-up may serve as a way of introducing variety. When the teacher observes that the students are following easily and some of them are beginning to move their lips she calls for choral repetition of the partials. If pronunciation offers difficulty the words may be broken down into syllables for easier repetition.

Then these partials are put back into the full utterance and repeated at normal speed.

The class should be trained to speak without hesitation and to respond as a single person. The repetition alternates between teacher and students.

The teacher is only mouthing the words during these choral responses. The students are on their own when they speak. They are taught to rely on themselves from the beginning.

The teacher should free herself as soon as possible from repeating with the students. Otherwise the students become too dependent upon the teacher's guidance and the teacher is unable to hear mistakes as they occur.

Note that the teacher repeats the lines already practiced, calling for choral and half-choral repetition, before she moves on to the succeeding utterance.

The teacher corrects errors in pronunciation as soon as they occur.

Immediate and thorough correction is of utmost importance. The teacher here had previously noticed that the students were having difficulty with the u sound. If a mistake is made the teacher has the whole class repeat the corrected statement several times and then asks individuals to repeat it, including the one who made the error. However, the teacher should not drill to the point of making the student feel self-conscious or that he alone is in error. Timing is important. The teacher soon becomes sensitive to signs of fatigue in the class and knows when the students have had enough. No two groups require the same amount of drill. One point should not be drilled for too long a time. It is often more profitable to leave it for the next class. However, it should be noted that the teacher often becomes bored with this sort of repetiton before the students do. It is her attitude that determines the effectiveness of the drill program.

4. DIALOGUE ADAPTATION

The dialogue adaptation is one way to relate what has been learned to the student's everyday experience.

As soon as a line of dialogue has been adequately drilled, questions may be phrased within the limits of the known vocabulary and structure in order to integrate the elements of the dialogue into the immediate situation. This exercise helps to speed the learning of the dialogue and to reinforce meaning. In this film the teacher asks a question several times before expecting an answer since this is the first time these questions have been presented. In the succeeding class period one statement of the question would be sufficient. The teacher can elicit different responses by answering the questions herself in two or three different ways to show the students that any suitable answer is acceptable. For the most part the dialogue adaptation exercise calls for individual rather than choral response, although the teacher may wish to ask the whole class to repeat a correct answer for the sake of reinforcement. It should be remembered that high-quality performance is always expected: speed of response, correct pronunciation and intonation and automatic structure changes. Any error should be corrected immediately.

The teacher has attempted to carry the exercise further by asking one student to ask another the same question. It is perhaps premature in this instance since the students do not yet have complete control of the questions and answers and a structure change is necessary. However, in succeeding classes this technique should be used. It leads directly to a more demanding exercise--directed dialogue--which will be discussed later.

5. STRUCTURE OR PATTERN DRILLS

Structure drills--sometimes called pattern drills--provide a systematic way of giving the student automatic control of the structure, the grammar of the language.

They are designed to drill the basic grammatical structures of the language by using the language itself. The value of oral practice is that a model sentence may be imitated, repeated and varied far more often than in writing and errors can be corrected immediately.

SUBSTITUTION DRILL

Through this substitution drill the students review the use of the direct object personal pronouns.

The procedure for conducting this type of drill is essentially as follows. First, the teacher models the drill showing what kind of substitution is expected. Then, she gives the cue sentence and calls for choral response of the correct substitution. She often repeats the answer in order to correct pronunciation and intonation as well as structure. One should be careful not to overemphasize the key word in the structural substitution as incorrect intonation is likely to result. Once the students have control of the pattern, the teacher moves on to individual performance, reinforcing the pattern occasionally with choral repetition.

QUESTION-ANSWER PRACTICE OR RESPONSE DRILL

The teacher uses questions and answers to vary and apply the forms of the previous drill.

This response drill departs from automatic substitution, requires the student to think about his answer, insures complete control of a structure, and illustrates its usefulness in person to person communication. It must be noted that in some teaching texts the term "question-answer practice" is applied to a different type of exercise.

REPETITION OR ECHO DRILL

The repetition drill introduces a new grammatical pattern. Here, the use of personal pronouns in negative sentences.

The teacher first models the complete negative pattern calling for choral repetition in order to point up the variations in sound and in word order. This is known also as a learning drill. It is repeated until mastered. Note that singular and plural are often indicated by hand signals.

CONSTRUCTION SUBSTITUTION OR TRANSFORMATION DRILL

The new pattern is drilled now through a construction substitution.

This drill calls for a construction change from affirmative to negative.

QUESTION-ANSWER PRACTICE OR RESPONSE DRILL

The learning of the new structure is reinforced by a response drill.

The teacher cues the response with a nod or shake of the head. This exercise provides practice in answering questions.

6. DIRECTED DIALOGUE

The directed dialogue is a means of recalling, reinforcing and recombining the content of the basic dialogue.

The purpose is to redirect this material, along with previously learned structural and lexical items, into a new situation. It serves as a transition technique from the repetition of a memorized dialog to personal reaction and freedom of expression. It is the very first step of the process and is not designed to be free conversation but directed conversation. It is one of the most demanding exercises both for the teacher and for the students.

It is controlled conversation, stimulated and guided by the teacher.

The teacher should have the directions thoroughly memorized so that she can give the same ones consistently and without hesitation. The student must have such control of the structure that he can make the appropriate changes as well as retain the meaning content of the phrase.

Various techniques may be used in presenting directed dialogue. This particular directed dialogue is new to the students although they are accustomed to the technique. The teacher repeats the response, one by one for the students, then asks them to repeat them in chorus before calling upon individuals to perform.

It requires the student to listen as well as to speak with comprehension.

Unless the student fully comprehends both the directions and his responses he is unable to retain and restate such complicated utterances. After sufficient choral repetition, the teacher calls on two students, gives direction to each one, waits for their response and then completes the directions.

By giving all directions at once the teacher now puts the students on their own.

Now the students may be able to perform without any directions at all.

7. CONVERSATION STIMULUS

Now the students are completely on their own. They are given a familiar situation and react to it verbally through free, non-directed conversation.

The design of the conversation stimulus is such that the students must recall familiar expressions in order to communicate their reactions to a new situation. Their responses depend now on what has just been said and no longer on the teacher's direction. It calls for thorough mastery of the material on their part as well as for imagination. They should be cautioned not to try to invent original statements but to recombine familiar material. This technique was introduced to this class expressly for the film and for this reason they have neither mastered it nor carried it to its conclusion.

In presenting a conversation stimulus the teacher may give the situation in French and remind the students of the material at their disposal by recalling possible expressions or pointing out directions that the conversation could take. First the teacher may have individual students throughout the class respons to one another. After a pattern or several patterns of conversation have been suggested, two students improvise a conversation after the teacher restates the situation.

8. ASSIGNMENT

Here is tomorrow's assignment: the students receive precise instructions about their written assignment and work they are to do with their homework discs.

The assignment given here is in keeping with what has just been done in class; that is, to practice the lines of the dialogue that were presented and drilled. The assignment will vary according to the daily work. It may be practice with the records, writing exercises with the structure drills, or reading passages to be studied. The manner and timing of presenting the assignment will differ with each teacher. It is often helpful to write the assignment on the blackboard before class so that the students may take it down immediately upon entering the classroom. In any case, the assignment should be clear and specific.

9. READING

The reading text recombines familiar material presented in a new situation. The teacher reads it first. Notice that she models the language for the students, before asking them to read.

These students have already made the transition from the spoken to the written language. They are familiar with the sound system and the corresponding orthographic symbols.

Even though this text is made up of familiar material, the teacher reads it first aloud and asks the students to read after her so that they will be able to answer the comprehension questions without stumbling over pronunciation difficulties which might occur due to new word order.

10. QUESTIONS

By asking questions about the story, the teacher checks the student's comprehension of the text.

The students are expected to answer without referring to the written text. Though it is not recommended that a teacher make a habit of stating a question more than once before calling on a student (they should be trained to listen carefully the first time), it is a good practice to ask the same question of several students.

FRENCH - Part II

This is the first day of class. The teacher explains, in English, how the students will work in class, and how they will study at home.

It is important to set forth on the very first day the purpose, objectives and techniques involved in learning a foreign language. Though every teacher realizes that he will need to bring this to the students' attention frequently during the course of the year, a careful orientation at the outset helps the student understand what he is to do.

The teacher starts by explaining briefly the nature and development of language and the communication process.

He explains why the spoken language will be introduced first.

By giving a few examples in English he may demonstrate the difficulties encountered in learning the spelling system and of the necessity for delay before the written symbols are introduced.

He tells the students how they will respond.

He explains that language is a set of habits and that habit formation demands practice, correction as needed, and more practice. He carefully explains the techniques he will use: his manner of cueing for single and double repetition, choral, half-choral, and individual response. He outlines his role as teacher and their role as students.

This first day of class has been telescoped to give the essentials of the first complete lesson in no more than 15 minutes. In a full class period, the teacher would discuss more thoroughly than is demonstrated here each of the above points and allow for student discussion.

He explains the words and phrases used in naming and greeting someone.

A major portion of the first lesson should be devoted to the actual learning of a few expressions by means of the techniques explained by the teacher.

Many teachers find that assigning a foreign language name to each student is a good technique. Its purpose is two-fold. The students start immediately to practice the foreign sounds and in subsequent classes the flow of the language is not interrupted by the insertion of an English name. Name cards help

the teacher to learn the names of his students more quickly. However, some teachers prefer not to distribute name cards since the written symbols may confuse the students.

To start, the teacher models his own name. It is imperative that the students know at all times what they are saying. The use of English in the first lesson depends upon the individual teacher. Provided meaning can be clearly established without its use, some teachers prefer to avoid it.

Each new utterance is introduced by the teacher modeling it a number of times. Seven or eight times is usually adequate, but it may be more or less depending upon the class. The number of initial repetitions by the teacher will diminish as the year progresses, for the students will be accustomed to the sound system. Note that as he models the phrase the teacher walks around the room so that each student can see clearly.

The teacher then calls upon individuals to give their names. He alternates choral and individual repetition as the need arises. If a sound is not accurate he isolates it for clarity and then puts it back into the sequence at normal speed.

Lexical and structural items are introduced in complete utterances. The teacher may use either basic sentences or conversation in dialogue form. Here the teacher introduces expressions used in greeting by means of a dialogue. A real situation using authentic language in which the student himself can become involved creates a life-like atmosphere in the classroom and holds the student's interest.

Many techniques are at the disposal of the teacher for the introduction of new material. Several of these were mentioned in Film I. Here the teacher illustrates the dialogue with stick figure drawings as he explains the situation in English. In order to establish meaning he makes a point of using the same gestures he employs later as he says the French dialogue. Even though he will only drill a few lines of the dialogue, the teacher introduces the whole sequence in order to make the situation more meaningful. He then proceeds to drill the dialogue lines without further discussion. The following day he may wish to go over the sequence again, using the stick figures and appropriate gestures. Thus he recalls the meaning as he reviews the dialogue lines previously drilled and introduces those

that follow.

Note how the teacher first models the utterance for the students, then invites them to join in and finally lets them speak by themselves.

Experienced teachers tend to be very generous in the number of times they repeat the expressions to be learned. Since at the start the learner does not have a visual reminder of what is still new to him, the acoustic image is his only guide. This cannot be established with any degree of permanence without copious repetition for the ear, a fact that can easily be overlooked by those who have not learned or taught in this way. The importance of the playback machine as a further extension of the teacher's repeated model is in this regard very apparent.

The teacher can usually judge when to make the transition from choral to half-choral and finally individual response. He ought not to call on individuals too soon, for they need the security of the group responses until they feel confident. However, it is just as serious a mistake to keep the choral repetitions going too long, for the students may become tongue-tied when asked to speak alone. The teacher may wish to try individual responses sooner. If he finds hesitation and fumbling, he returns immediately to the group in order not to make the individual feel self-conscious.

Students are inclined to mumble when they speak in chorus and it is important from the beginning to train them to speak loudly and distinctly. They must understand that the teacher is there to model the foreign language and to make corrections. He cannot do this properly unless they speak up. By alternating his model with the choral repetition the teacher can hear responses and judge performance better. Also the students become more confident as they realize that they are saying the full utterance alone. It is wise to call for the double repetitions to see if the utterance is learned well enough. If the utterance has been sufficiently drilled the students can say it twice in succession without faltering.

As soon as two utterances have been sufficiently drilled, the teacher should put them into the dialogue pattern. He may do that by taking one role himself and assigning the other role to the class. He may alternate the roles, and finally assign them to parts of the class. Here the teacher uses the class as one speaker so that he will have the opportunity to present the next line of dialogue.

The amount of material a teacher presents in a given class period is usually decided upon in terms of his estimate of what the class can assimilate. In this film the amount to be presented was, for demonstration purposes, determined in advance, thus restricting the teacher's freedom to judge whether it was enough or too much for these students. In a normal class situation, the teacher might have decided to teach less but to work for a greater degree of mastery.

Naturally on this first day the teacher will not be concerned with all the details of pronunciation. He concentrates on teaching a few characteristic sounds of the new language.

It is better to isolate a few basic sounds at first, rather than try to attack all pronunciation difficulties with equal vigor. Overdrilling with a particular sound or an individual may cause the class to bog down. Because this is the first day, the students will be hesitant and overly self-conscious. Often a phrase or sound that causes difficulty in one class period presents no problem the second or third day.

Chain practice enables each student both to ask and answer questions.

It facilitates individual drill since it proceeds around the class in order. However (as is evident here with boys being addressed as Jeanne), the situation may be unrealistic. The teacher might wish to change the names to those of the class, provided the students know these well enough. Even in this drill the teacher does not allow the student to fumble but immediately supplies the correct response if there is hesitation. Errors in pronunciation are corrected and the correction is reinforced by choral response. This keeps the whole class alert while individuals are performing.

As soon as the chain practice makes it evident that the students have control of this section of the dialogue, the teacher calls on two students to come before the class. They may be hesitant at first to stand up and perform but the teacher should insist, for this is the only way to assure perfect control of the dialogue and make the conversation seem realistic.

Note the difficulty with the u sound. The teacher has singled out a student, made him conscious of his difficulty, and tried (with little success) to remedy it. To avoid embarrassment, he does not persist in his correction here but will concentrate on helping this student perfect this sound in subsequent classes.

FRENCH - PART III

This film isolates for closer study a number of the new teaching techniques.

1. CONSTRUCTION SUBSTITUTION OR TRANSFORMATION DRILL

First a construction substitution drill--sometimes called transformation drill.

A construction-substitution drill is a drill which uses a different sentence as a base for each step in the drill. A particular structure change or transformation is made in each sentence: a change in tense, a change from affirmative to negative or interrogative, a change from comparative to superlative, a change in word order, etc.

It is extremely important, as in all drills, that the students understand what they are saying and drilling. The teacher here uses clocks drawn on the board as a visual device to make sure the meaning of the transformation is clear. The teacher next gives a model sentence, then he makes the desired structure change. The teacher continues to give examples until he feels the students understand what is required of them. He then calls for full choral response to a model sentence.

The students are expected to change from one grammatical construction to another by following the teacher's model sentence.

After hesitation the correct response is reinforced by a double repetition.

When the students fail or the response is garbled, the teacher calls for a repetition of the response or gives the correct response himself and causes it to be repeated one or more times by the class.

When the teacher feels that enough choral work to fix the pattern has been done, he begins to call on individual students to make the required change or changes. If the individual students do not answer correctly, more examples should be provided by the teacher.

Oh, oh...Let's try somebody else!

Some teachers prefer to start with individual student per-

formance and end by repeating the drill with full choral response.

The teacher might well have cue cards for drills but ought to know the drill well enough so that little or no reference need be made to them.

2. PROGRESSIVE SUBSTITUTION OR REPLACEMENT DRILL

In the replacement drill a model sentence changes with each repetition, following cues given by the teacher.

The cue may affect any element of the sentence.

The teacher gives the model sentence and has the students repeat it one or more times. As the students repeat the line, the teacher listens carefully to make sure that all students are repeating it correctly. (If he hears a mistake, he repeats the line, breaking it into segments if necessary, and then has the students repeat it again.) When he is satisfied that it has been repeated correctly, he supplies the cue for the next sentence. He then waits for the students to repeat the model sentence but making the indicated substitution. If the students respond correctly, he gives the next cue and waits for the students to complete the sentence with the second indicated change. If, however, the students make a mistake, he gives the sentence with the indicated change, or he repeats the cue and then gives the sentence with the indicated change. In either case he has the students repeat the new sentence and then proceeds with the drill. The first time through the drill the class responds in full chorus. If mistakes have been made, he goes through the entire drill once more having the students respond in full chorus.

During the drill, signals may be necessary to give the precise meaning of the cue. In this drill the fact that reste is singular is indicated by holding up one finger.

This is a difficult drill, and it demands a high degree of student control over the material.

It is important that the students speak up and that a fast tempo be maintained; otherwise the drill will fall flat. It is also important that the drill be repeated until it becomes automatic, although not necessarily the first day. To this end no new vocabulary or structure is introduced in this type of drill; it involves only language over which the students have full control.

The teacher calls for the drill again, this time indicating individual response. If a student makes a mistake, he calls on another student to supply the corrected sentence or calls for a choral response or both, has the student who made the mistake repeat the corrected sentence and proceeds with the drill.

3. DIRECTED DIALOGUE (See Part I)

The dialogue is not new here as it was in Part I. The dialogue was presented on previous days; this is why the teacher can give directions and have the students respond. Where necessary, the teacher provides the response and has it repeated one or more times.

First the teacher drills the lines of the dialogue in chorus.

Then two students are asked to perform individually, still following the teacher's directions.

This id done with two sets of students. The teacher works with the students to try for perfection in response.

Next the teacher could call on two more students to perform but give them the entire set of directions before allowing them to answer.

The final step in the build up of directed dialogue takes place when the teacher simply sets the stage for the conversation and leaves the direction to the students' discretion.

4. REJOINDERS

A rejoinder drill gives the student an opportunity to react to a statement made by the teacher rather than simply answer a question. The teacher by word, gesture or prop (or a combination of these) indicates the kind of reaction he wishes. He then gives a cue statement, calls on a student to repeat it and asks the same or a different student to react to the statement. Where necessary, he calls for choral repetition of the cue statement or response or both. From time to time he calls for a number of responses to the same cue in order to draw out several different possible answers.

The response should be natural, as in normal conversation.

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